

ARCHITECTURE

VOL. IX.

MAY 15, 1904.

No. 53.

ARCHITECTURE, conducted by a Board of Architects in the interests of the profession, is published the fifteenth of every month by FORBES & COMPANY, LTD., 160 Fifth Avenue, New York. Its opinions on technical subjects are either prepared or revised by specialists.

PRICE, mailed flat to any address in the United States or Canada, \$4.00 per annum, in advance; to any foreign address, \$5.00 per annum in advance.

ADVERTISING RATES upon request. The writing and displaying of advertisements is an art in itself, and the publishers will be pleased to give the Advertiser the benefit of an Expert's experience in this line at no additional expense.

THE PUBLISHERS regret that owing to the demand the supply of back copies of ARCHITECTURE is limited. Prices will be quoted on application. The regular price of each number is 35c.

ENTERED at the New York Post Office as second-class mail matter.

PLATES AND ILLUSTRATIONS.

ARCHITECTS OF TO-DAY,

MR. ERNEST FLAGG, - - - - - 66

DESIGNS FOR CASTLE GOULD, Sands Point, L. I.

East and Main Fronts, - - - - - 68

Abner J. Haydel, Architect.

RESIDENCE, HON. W. A. CLARK, New York.

77th St. Elevation, - - - - - Double Plate XXXV

Fifth Ave. Elevation, - - - - - Plate XXXVI

East Elevation, - - - - - Plate XXXVII

Section through Main Court, - - - - - Plate XXXVIII

Detail, Large Window, - - - - - Plate XXXIX

Detail, Conservatory Bay, - - - - - Plate XL

Entrance Gate to Court, - - - - - Plate XLI

Detail of Staircase Hall, - - - - - 70

Plans, - - - - - 71

Preliminary Study, Main Staircase, - - - - - 72-73

Detail of Cartouche, - - - - - 74

Lord, Hewlett & Hull, and K. M. Murchison, Jr., Associated Architects.

MANSIONS OF ENGLAND IN THE OLDEN TIME.

Long Gallery, Haddon Hall, Derbyshire, - - - Series I, Plate No. 7

Bay Window, Dining Room, Haddon Hall, Derbyshire, - - - Series I, Plate No. 8

Jos. Nash.

BEAUX ARTS COMPETITIONS, - - - - - 76-78

LIBRARY, NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS,

Johnson City, Tenn., - - - - - 80

J. H. Freedlander, Architect.

REGISTRATION BUREAU FOR DRAUGHTSMEN.

This bureau is established for the use of architects wanting draughtsmen and draughtsmen wanting positions, free of expense to either party.

All draughtsmen wishing positions must register in person in this office and answer the following questions;

Name and address?

Age?

Married or single?

Experience?

Name and address of last employer?

Salary expected?

References?

All architects wishing draughtsmen are invited to use this bureau.

PROFESSIONAL COMMENT.

THE Conferences held recently between a committee representing the New York Chapter of the Institute and the Board of Fire-Underwriters, and the Fire Insurance Exchange have resulted in the following arrangements being made which, in course of time, should lead to a better understanding between the insurance and the building interests; and the report shows that the Exchange and Board of Fire-Underwriters are now ready to provide architects with a larger measure of information than they have been able to obtain in the past during the preparation of their drawings; and should a sufficient number of architects take advantage of this attitude, a system may be arranged for in the future by which plans may be submitted to the insurance interests, and thoroughly examined and any necessary criticism given with the understanding that should the insurance interest find it necessary, a small fee may be charged for such examination. This examination however, will not insure a definite statement of the rate, the fixing of which must necessarily be postponed until the building is completed. The Exchange is also ready to prepare a pamphlet containing definite standards, and they have asked the Chapter to provide them with information as to the special subjects which the architects desire to have treated. Furthermore an effort will be made to alter the constitution of the National Fire Protection Association so as to make architects eligible for its membership. The annual meeting of this Association will take place in New York on May 24th, 25th and 26th, when this matter will be brought up.

THE same gentleman who called our attention to the peculiar organization of the Institute of Architects (ARCHITECTURE, April, 1904), further refers us to the paradoxical situation evidenced in the Constitution and By-Laws of the national and local bodies, as evidenced in the following extracts:

ARTICLE V. of the Constitution of the National body under the head of Organization states: "This Institute is an Association maintaining local Organizations of its members, known as Chapters Incorporated under the Laws of the several States wherein they are established."

ARTICLE IV., Section 6 of the by-laws provides that "There shall be three classes of Chapter membership: Regular membership, including all architects who may be elected for this grade; Junior membership, including draftsmen and such architects as may not have been elected to regular membership, and Associate membership, including all whose affiliation with the profession render them eligible for such membership."

ARTICLE II., Section 5 of the by-laws states that "No person shall be eligible to Associate membership in the Institute unless he be at the time a member of a Chapter."

It will be noted that the quotation from Article 5 does not state that the local organization shall be composed of any particular class of members—it simply states "members." It is therefore fair to presume that the interpretation of this article would mean that the local organization should be composed exclusively of members of the national body. Notwithstanding this provision of the national by-laws, the New York Chapter recently passed an amendment to their by-laws wiping out all class of membership and providing simply for "members," and interpreting this amendment together with the Article 5 previously quoted, a member of the Chapter should, from the printed word, certainly be considered "ipso facto" a member of the national body, notwithstanding the well-known fact that actually he is not necessarily such a member.

NO question in architectural practice is more prolific in producing legal difficulties than the adjustment of the design to the price which the client wishes to spend. It is much to be regretted that the Institute has not established some rule of practice which might at least condone some of the necessary offences of the profession. With fluctuating prices in both material and labor, it is well nigh impossible to please your client and to come within his instructions as to cost, and most of us know from experience that a frank statement to the client at the time of being offered the commission that the proposed work cannot be constructed at the stated figure usually causes the commission to be offered to another man who is less conscientious in his promises. Some years ago the English courts decided that an architect had met his professional duties fully if he came within fifteen per cent. of the prices named by the client, but no such rule has, unfortunately, ever been laid down by our courts.

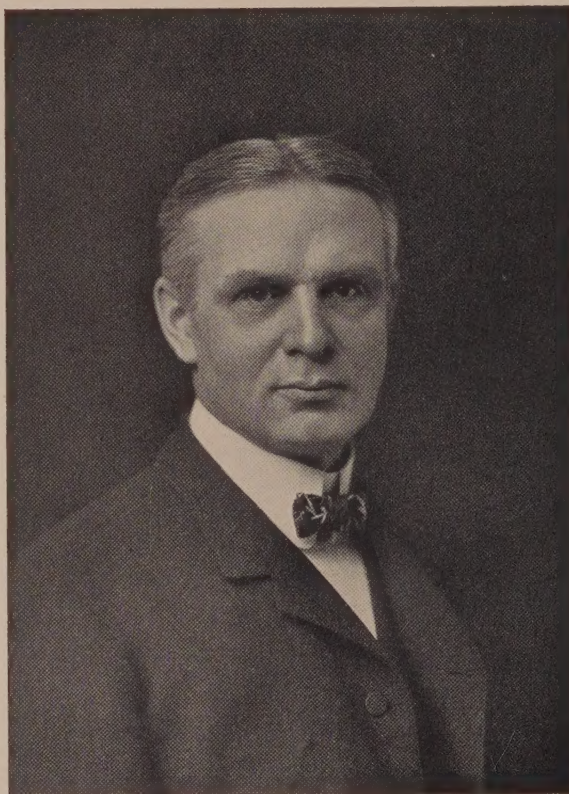
A peculiar complication involving this question appears in a selection by the New York Bridge Commissioner of a new architect in place of Mr. Henry F. Hornbostel as the designer of the new Manhattan Bridge, one of the commissioners' reasons being that Mr. Hornbostel's design was too expensive. It is further stated that Mr. Hornbostel declined to submit additional plans on the ground that his previous design had been approved by the Municipal Art Commission, and he therefore claimed that he should receive additional compensation if asked to prepare further drawings. Furthermore, we note in the report of the Municipal Art Commission for 1903 that on account of the peculiar provisions in the Charter of the City of New York, that any designs of which they may disapprove are not legal and therefore cannot be used by the city authorities. If this is the case, it must also be a fact that an approved design is legal and that no other design can be used for the same purpose until this stamp of legality is removed. Furthermore, both of the architects are members of the New York Chapter of the A. I. A., and a paragraph of the Code of Ethics provides that a new architect shall not accept a commission for which another man has been previously employed unless the first man has been fully compensated.

WE note with regret that the programme of competition for the Carnegie Technical School at Pittsburg invites a number of competitors who will be paid a thousand dollars each for their services, and also allows other architects to compete when approved by the committee in charge, and provides special prizes for those who are not specially invited. We believe that the pro-

fession at large should discourage competitions of this sort, in which two classes of competitors are pitted against one another upon such unequal terms. The amount of the compensation offered to those especially invited is barely sufficient to cover the expenses of so important a set of drawings as the programme calls for, and there is always a suspicion, right or wrong, that the invited men have, from the beginning, a decided advantage over those who put their time and money in such a competition as a speculative venture.

THE portion of the report of the Mosley Education Commission, recently sent from England to report on American Educational methods, which refers to our architecture is not very flattering to American designers, for, after stating that "Nothing is more fallacious than judging a nation's condition from a mere observation

of its facade or its great cities," the report states that "the condition of the dwellings, mostly tenement houses, for the mass of this great population is too often painfully ghastly. In contrast with all this is a display of riches in great houses, hotels, banks and insurance offices and rich corporations in the great cities. The general trend, however, is to a costly vulgar magnificence. The utter absence of a fine and noble design, the exuberance of glitter and the want of dignified repose are too glaringly affront of you. Some of the private houses of the settled and cultured people of Boston, New York, Baltimore and Washington, however, leave nothing to be desired; they are as good as our best. One of the most refined and dignified of their great homes is the White House itself. Compared with the tawdry, oppressive glitter of some of our palaces, the White House is a model of what a home for the president of a mighty people should be."



Architects of To-Day.

MR. ERNEST FLAGG.

That this view is not held exclusively by foreigners is unfortunately true, for in a recent conversation with a distinguished member of the Bar, whose culture and active interest in artistic matters makes him well qualified to speak, this gentleman complained bitterly that the American architect was failing completely to meet the requirements of modern civilization except in a few particulars. He stated that it was his belief that there was "never a time in the world's history when the public was so willing to spend money for monumental and artistic works, and yet he found that our designers were so wrapped up in the precedent of their art that they still continued to design renaissance palaces and to call them office buildings and banks. There are just two evidences of originality in American design, the modern skyscraper and the country house, and in but one of these has the architect been

thoroughly successful. In the office building he is still floundering about attempting to find precedent for methods of construction and necessities of design which never existed in past times. In the wooden architecture of the country house he had no precedent, and he has therefore used his material in an honest way and has evolved a type which tells its story thoroughly and completely."

Without entirely coinciding with these criticisms, there is much in them that the American architect keenly realizes. It is our opinion that this condition is mainly due to the complicated problems which the modern architect has to solve, and particularly to the multifarious duties which he is called upon to assume. We all know that the successful practitioner has his time completely taken up with a mass of business. He rarely has time to make even as much as the roughest sketch of a building which he is about to erect, and although the design is his own only in that he has supervised its making, he has no hesitation in signing his name to the drawings when they are completed. His training and his long experience enables him to criticise and to alter details, but the conception of the problem itself is left to less experienced men. The practice of architecture will, in the future, have to adapt itself to modern conditions. A large part of the business now transacted by the architect must, of necessity, be taken away from him in the years to come. The theory that it is possible for him to be an expert in the large number of trades whose work enters into the construction of a modern building is fundamentally wrong, and in adapting itself to these new conditions the time will undoubtedly come when, being relieved of the *business* of architecture, he can once more become an artist and find time to meet the problems of modern civilization in an artistic way.

WE are indebted to the Otis Elevator Company for the following data, which we think our readers will find of considerable interest in determining the number of elevators required to a given floor area. The statistics are those of New York office buildings.

Name of Building	Number of Elevators	Number of Floors	Floor Area Total	Floor Area per Elevator
Empire Building	10	20	170,000	17,000
Hanover National Bank	11	22	210,000	19,100
Jewelers' Building	6	18	129,000	21,500
Wall Street Exchange	8	25	187,500	23,437
American Exchange Bank	3	16	72,000	24,000
Bishop Building	4	12	96,000	24,000
Bank of Commerce	7	19	172,000	24,571
Mills Building	7	11	174,152	24,878
Broad Exchange	18	20	465,540	25,864
60 Wall Street	8	25	207,432	25,930
42 Broadway	12	20	372,000	31,000
Atlantic Mutual	6	18	162,000	27,000
Park Row Building	10	25	315,000	31,500

THE amount of attention which the architectural profession has been receiving lately in current fiction is particularly noticeable, and as an indication of the manner in which the profession is looked upon by the public generally, the following quotation from a short story in one of the magazines is interesting. In discussing an architect who figures in the story, one of the characters is made to ask: "I just wondered if he was straight and could make a living;" and he receives the following answer:

"I think he makes his own, though I am not sure. He is an architect; I never knew much about architects, but some of them make livings, so do some painters. I don't know how, but they do; I've seen them have money." In the serial now running in the "Atlantic" under the name of "The Common Lot," by Robert Herrick, the hero is an architect, and the novelist shows an intimate familiarity, not only with the details of the profession, but also with its temptations, trials and successes.

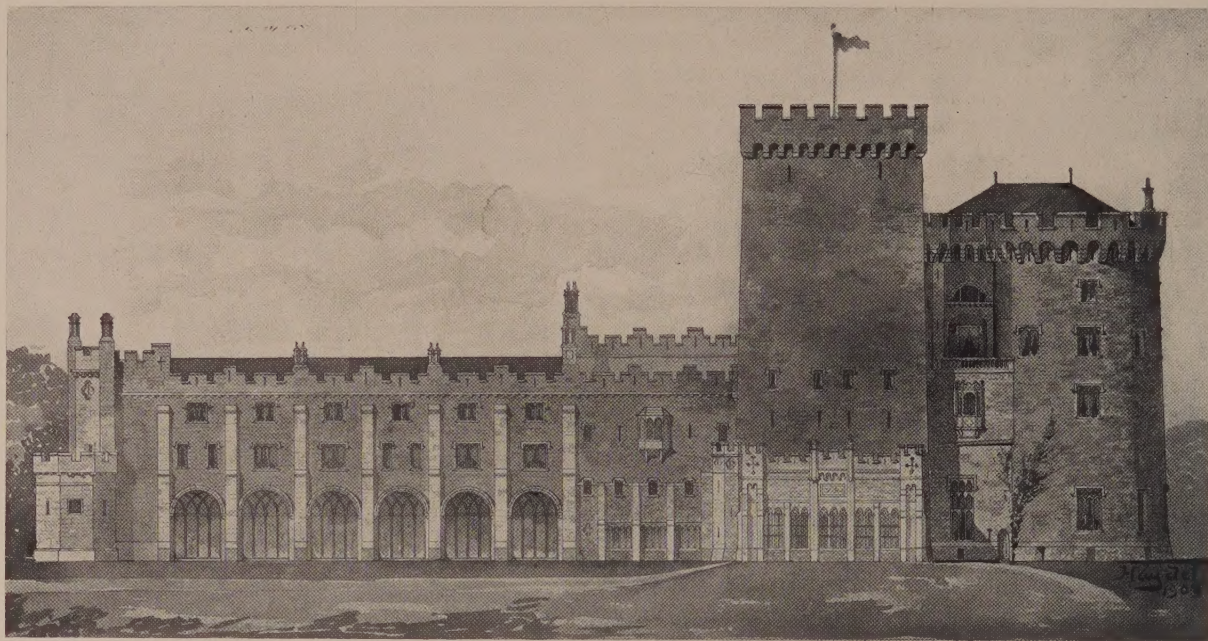
CLIENTS AND CONTRACTORS.

C. H. DAY.

THE twofold relation of the architect to the client and to the contractor is one calling for the qualities of firmness and discretion in a high degree—which are not common gifts. The fact is, a man may be an admirable architect as far as his artistic competence and qualifications go, and yet be quite incapable of exercising a firm opinion or even-handed justice in his relation to the client or contractor. The two qualifications are distinct. It is not every architect who is a business man, and a very small proportion of the men who practice art in any form are tactful. Experienced men who have passed through the ordeal know exactly the weak points in the young architect's armor—how easily he gives way in points of plan or design about which he ought to know best, how prone he is to underestimate the value of work, to accept tenders which he ought to know are dishonestly low, to agree to cut down this or that detail to please the contractor, to be talked over in agreeing to a change of detail, or to forego a specification requirement. The young inexperienced professional man has all kinds of traps laid for him by speculative scheming builders—such as that of agreeing to a change in specification requirements, to some substitution of material, to abandoning concrete in one part of the foundations and compromising himself in various ways by writing replies to questions intended to draw admissions that may be turned against him. The compromising attitude is a dangerous one, and yet it is often forced upon the architect when he has a troublesome or parsimonious client to deal with. The client insists upon having a building of certain accommodation, but limits the cost to a sum that is insufficient. The architect's duty in such a case is to tell his client that such a building cannot be erected for the sum named. Both in justice to his client and himself such a course is demanded of him, but in many instances the spirit of compromise too often prevails; the architect proposes to meet his client's wishes by an alteration in the design that will rob it of its distinctive merit by reducing the plan or by substituting cheaper construction and materials. The specification is altered and the quantities cut down. Or the building may be in progress and the contractor makes a claim for certain extras. He suggests a less expensive material or another and cheaper floor to meet the extra cost, which is agreed to. A little firmness on the architect's part would have saved the situation, as it may be only a "try on" on the part of the builder.

Under the modern system of contracting for buildings, the interests of the client and builder are different, if not antagonistic. It is the main duty of the professional man to see how he may steer a clear way between these opposing interests, while discharging his duty to his employer. The greater the opposition is the more difficult will his task become, and this will be so when a low tender has been accepted, and both parties are anxious to make as good a bargain as they can. One is anxious to obtain a good building; the other to make a profit. In such a case the architect's task is no light

(Continued page 69.)



EAST FRONT.



MAIN FRONT OVERLOOKING SOUND.

DESIGNS BY ABNER J. HAYDEL, ARCHITECT, FOR CASTLE GOULD, SAND'S POINT, L. I.

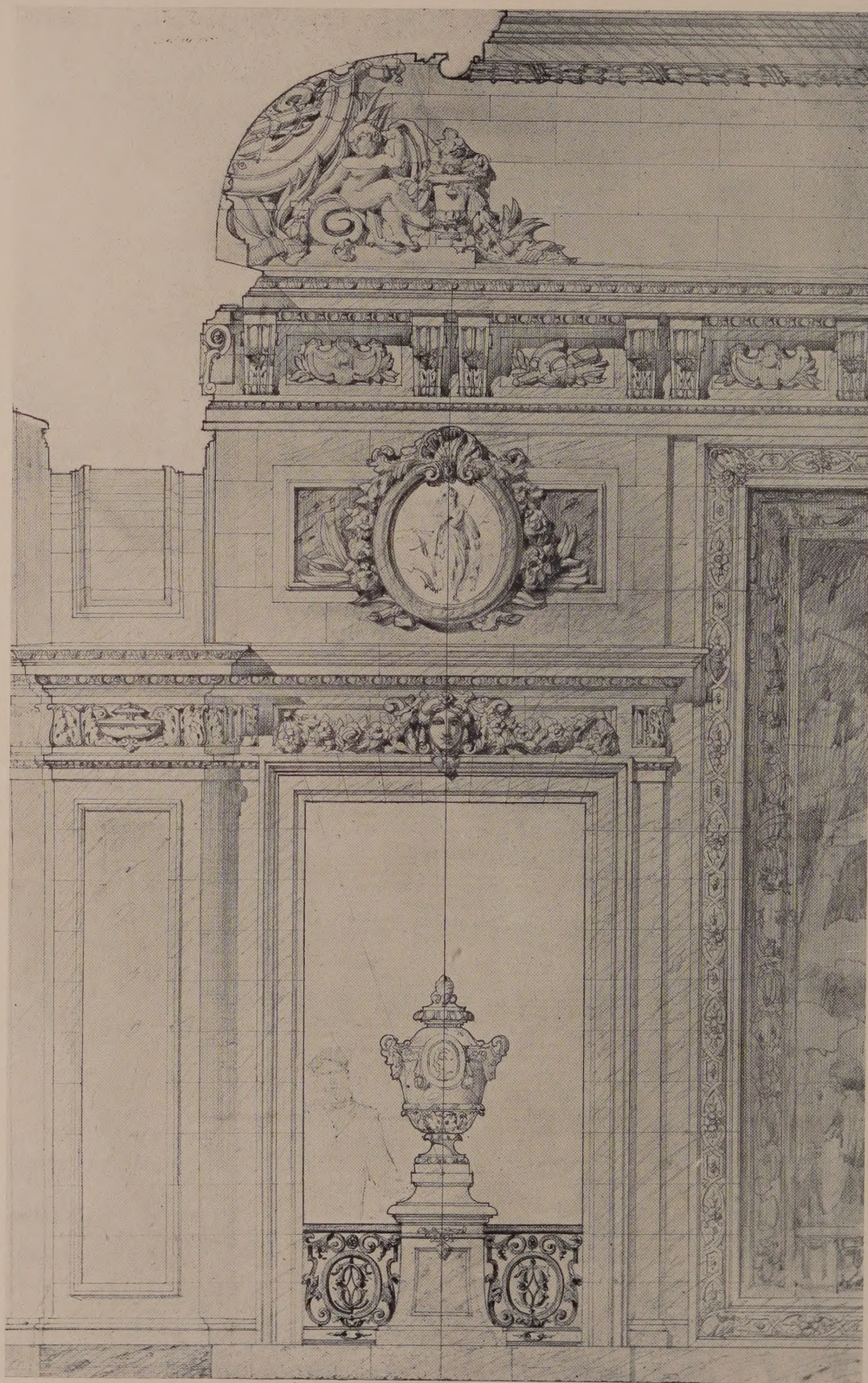
(Continued from page 67.)

one. His efforts to see the contract carried out according to the design and specification can only be successfully undertaken when he realizes his obligations to his client. He has prepared a design, it may be, which has entailed upon him much thought and skillful arrangement; he has not allowed his art to be restrained by any consideration of cost or the chances of tendering, and he is honestly entitled to use what vigilance he can to see it carried out in its true spirit and intention. No one can blame the architect if in these circumstances he adheres firmly to his design and specification, as they form his contract with his client. The design of a building is prepared and accepted before the question of actual cost or the process of tendering takes place. They usually form two separate parts of the business. Before contracting was introduced the design was carried out in its integrity, and its actual cost was obtained by measure and value, and there was no tension between the parties. But the conflicting conditions between client and contractor that now so often prevail have rendered the architect's position by no means enviable. A building contract is no longer an agreement between the owner and a band of art craftsmen, by which the latter undertake to exhibit their skill and art, and the former to remunerate them on a fair scale, each party doing their best to assist the undertaking, as having a personal interest in the result. It is rather a commercial contract, undertaken on strictly business lines, all that there is of art in it being that which the architect can introduce or encourage in the best way he can, and in spite of many drawbacks. And we know how hard his efforts are to get even a detail done according to his liking when he has a crafty builder or foreman, who is continually trying to introduce an easier or more commonplace detail. Between the builder who wants to make a profit out of everything and a client who has no care or taste for architecture he has a pretty time of it, and it is sometimes fortunate if he manages to turn out his building so that it will look like the elevation, or to have any character or design in it at all. The order goes out from the builder that the architect's detail cannot be followed, and the foreman down to the workmen engaged on the particular work make up their minds to boycott the detail or drawing, and to put something very different in its place. So with the provision in the specification: it is overlooked or misinterpreted, the architect's directions are not followed, or instead of the special fitting or manufacture specified another is substituted of a much inferior kind. The low tender is the greatest evil, for it is to recoup himself, if not to avoid loss, that the contractor has to use his best efforts. The honest and well-intentioned builder who begins to realize he has underestimated tries to do all he can to retrieve his position by careful management and attention to details. But the speculative man adopts quite another course. He tries scamping, or terrorizing the architect. In such a case the patience of the architect may be tried beyond endurance. He has to put up with all sorts of threats, demands for orders for extras, extension of time, etc. The absolute correctness of the drawings upon which the contract is based is of the greatest importance to an architect in these circumstances. A general clause is usually inserted in the contract conditions to the effect that the drawings and specifications are believed to be correct; but that the contractor is to verify the same and satisfy himself of their accuracy. The contractor ought also to satisfy himself of the correctness of the bill of quantities when it does not form the basis of contract. But these precautions are seldom taken. Does the architect deem it his duty to call the attention of the parties tendering to these matters? We are afraid that in most cases he does not. The low tender is too often wel-

comed than otherwise. Here we think the architect should advise. The client is not supposed to know whether a certain amount is high or low; but the architect is, and if, in his opinion, the tender is too low to be honest, he should say so, and advise his client to take one that is nearer the mark, and more reasonable. In taking this course he is studying his client's welfare and his own peace of mind. This is one of the points in which the architect can use his judgment and firmness with effect. We know it is a hard one sometimes. The client may be a very saving, cheeseparing man, anxious to accept the lowest tender he can get; there may be much undercutting in the trade, and there may be reason for economy. These are considerations that often control the architect; but they are not strong enough to induce him to accept a tender that is dishonest to the parties who compete, and which would bring trouble and disappointment on his client and himself. If he has led his client into an unnecessarily costly scheme he is to blame, and we can hardly conceive a more dishonest or reprehensible course than for an architect to design an elaborate building, and guarantee to obtain a low tender for it, so as to make his extravagance less felt by the client; in other words, to throw the extra cost on the contractor as far as he can. In these days there is a strong temptation to appear "up-to-date," to do something a little more costly or "taking" than one's neighbor; and it is this spirit of emulation that has led many in the profession to adopt a costly style of design when the actual circumstances call for moderation and simplicity. The client is misled by this display or elaboration of detail without knowing that it means extra cost and is often less effective than a plainer building. No doubt it is one of the consequences of the competitive system of design and contract work. In the old days the idea of external display was absent. A design was considered fitted for its purpose if it fully met the requirements of internal convenience and comfort, with the least expenditure on ornament. It was thought skillful at one time to make a good deal out of a little, to show cleverness in economical arrangement. In these days a different standard of skill seems to be held by many in the profession—namely, to endeavor to see how many trades and appliances and new inventions one can crowd into a building. Trade competition has been partly responsible for this desire. Every manufacturer has a new material or application or special goods to introduce; the architect is tempted to give them a trial, or the client is anxious to have them introduced into his new villa or place of business; and the chief difficulty is often how to introduce as many new materials and appliances into a building as possible.

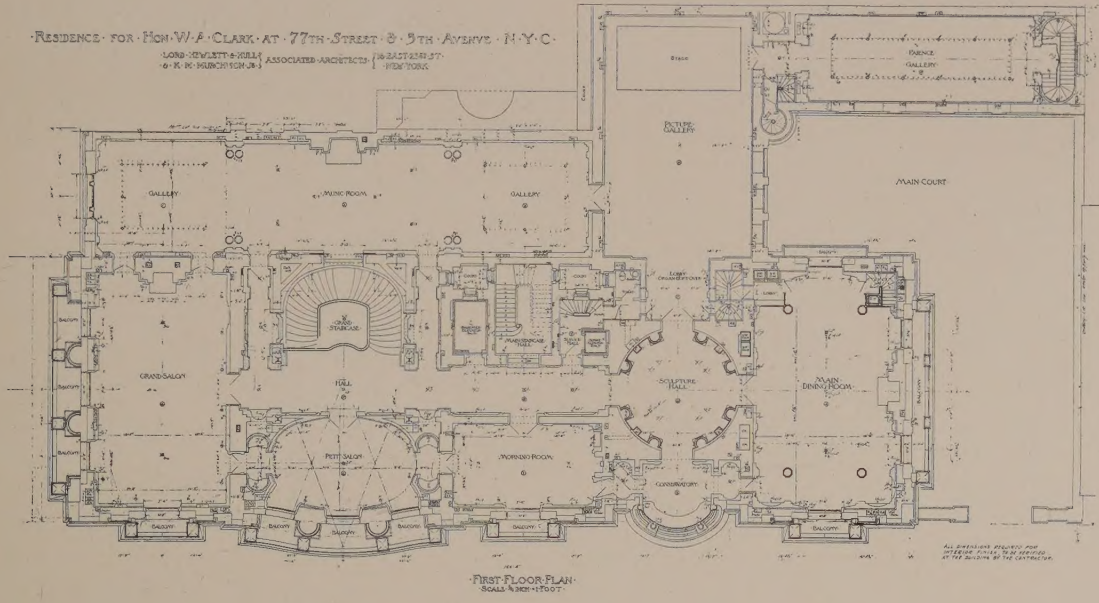
The architect has to face the problem practically; he finds all sorts of clients, people who have plenty of money to spend, but do not seem to have brains, or to know what they want, and who desire to employ an architect simply because it is the right thing to do; those who have no money but who have strong fads of their own, who want much coaxing and firmness; business people who only look for profits, those who are fond of pleasure and society, others who are troublesome and who profess to know a good deal about building. In turn the architect has to suit each of these, and his business is to discern as far as he can the mind of each. The professional man does not always read character quickly, and is likely to treat all clients alike, as if they were made of the same stuff, treating them all as a tradesman would do chance customers. He soon discovers what will suit Mr. A. is quite objectionable to Mr. B., and that no two tastes are alike, though he pursues the same rule with other clients, and his relations with them are not the most intimate

(Continued page 75.)

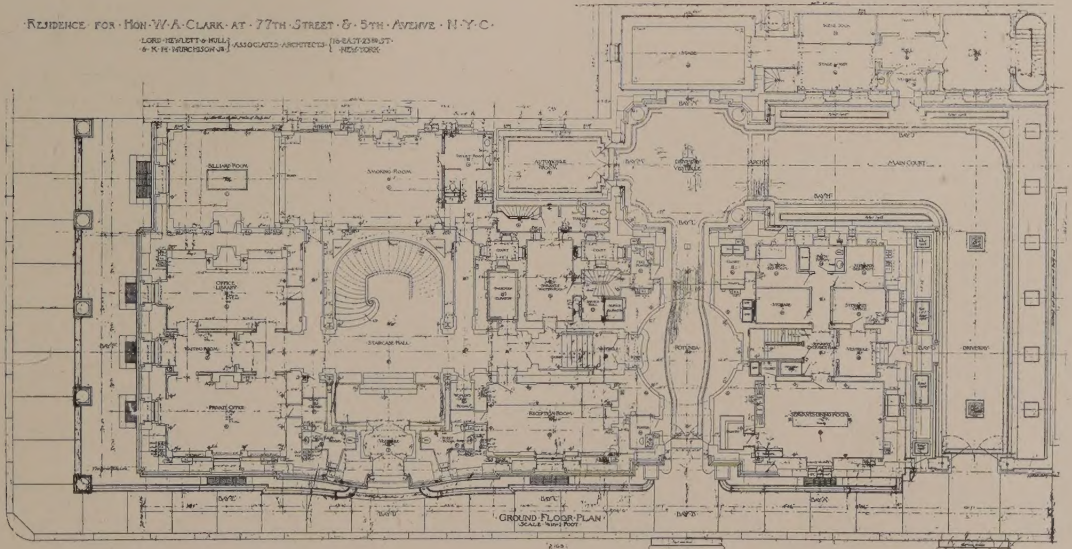


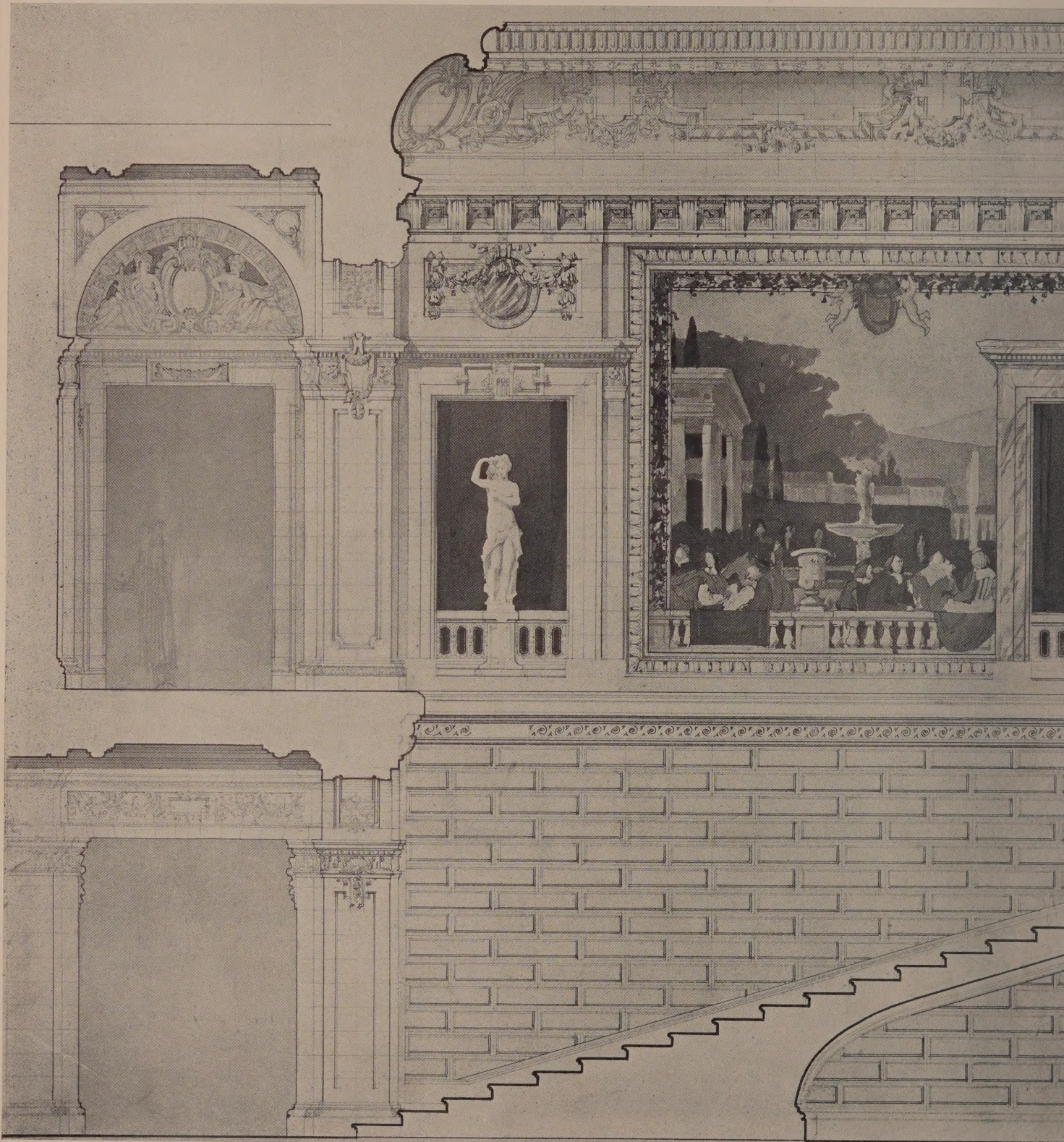
DETAIL OF STAIRCASE HALL, RESIDENCE, HON. W. A. CLARK, 77TH ST. AND FIFTH AVE., NEW YORK.
Lord, Hewlett & Hull and K. M. Murchison, Jr., Associated Architects.

RESIDENCE FOR MRS. W. A. CLARK AT 77TH STREET & 5TH AVENUE, N.Y.C.
 LORD REVELLE & HILL ASSOCIATED ARCHITECTS 18 EAST 23RD ST.
 & R. H. MERRICKSON JR. NEW YORK

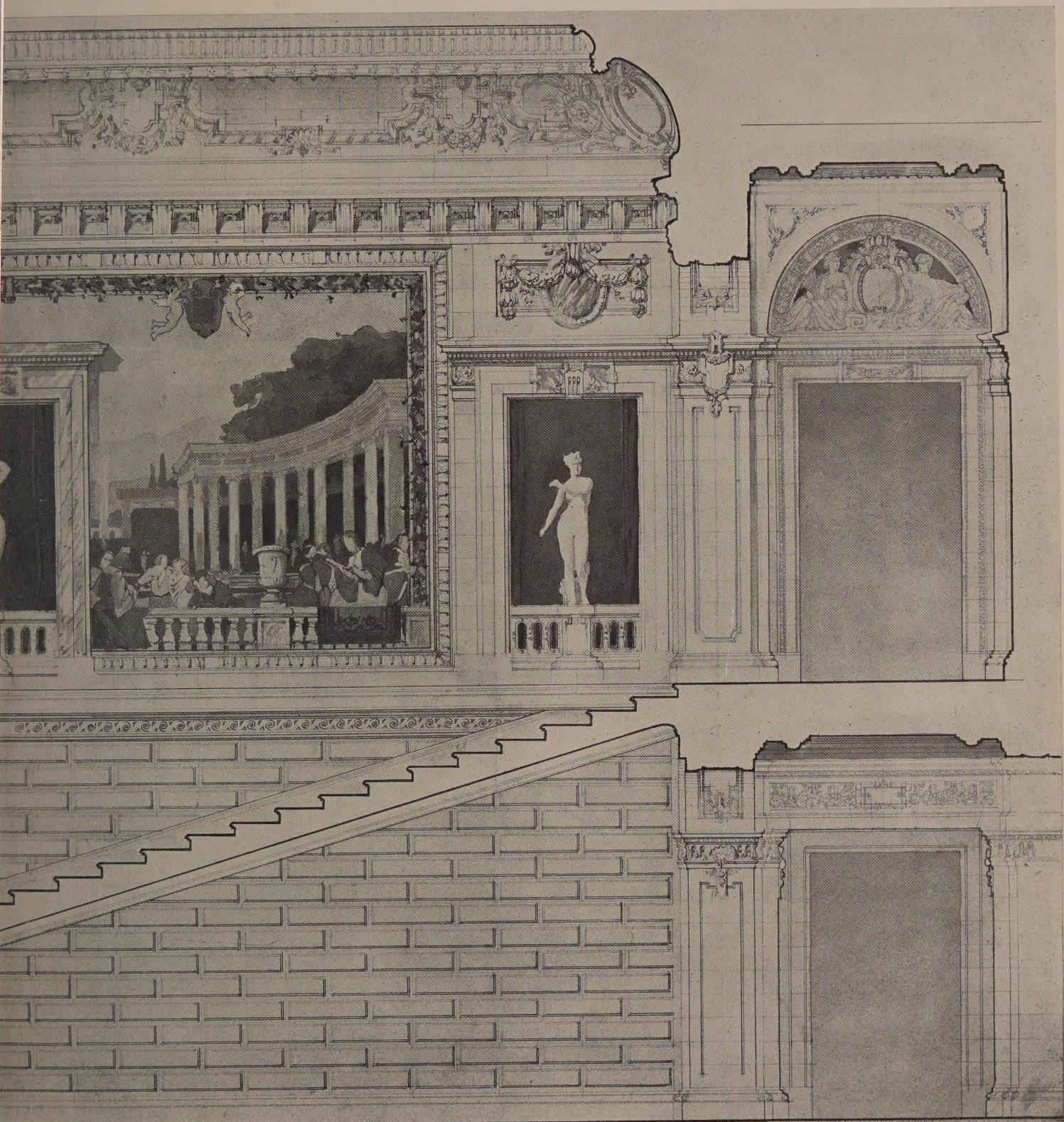


RESIDENCE FOR MRS. W. A. CLARK AT 77TH STREET & 5TH AVENUE, N.Y.C.
 LORD REVELLE & HILL ASSOCIATED ARCHITECTS 18 EAST 23RD ST.
 & R. H. MERRICKSON JR. NEW YORK





PRELIMINARY STUDY, DEVELOPED SECTION, MAIN STAIRCASE, RESIDENCE, HON. W. A. CLARK, 77TH ST. AND FIFTH AVE., NEW YORK.



Lord, Hewlett & Hull and K. M. Murchison, Jr., Associated Architects.



DETAIL OF CARTOUCHE, RESIDENCE, HON W. A. CLARK, 77TH ST. AND FIFTH AVE., NEW YORK.
Executed by the Henry Bonnard Bronze Co.

(Continued from page 69.)

or sympathetic in consequence. This feeling of sympathy for or quick perception of the habits and tastes of people is one of the secrets of success in business, and the architect, having to deal with personal feelings and tastes, is more likely to offend than other professional men. It is, therefore, in the preparatory stages of the architect's work that so much depends. The architect should first find out what his client really wants, and having found this out, endeavor to hold him to it. By means of carefully-prepared sketches and plans some definite idea may be arrived at from which to make a start. The professional man should try to bring out the ideas of the client as far as he can, to place himself into confidence with him, to converse with and visit his house, observe his habits and occupation or pastimes. There is too much of the perfunctory—the "taking order" method of the tradesmen in the profession. Having received instructions, he proceeds to make drawings; and if he is easily satisfied, the client gives an order to proceed, and the contract drawings and specifications and quantities are prepared without delay. Really, the client cannot have satisfied himself with every point during this brief interval; he begins to find out as the work proceeds. The haste and hurry of building nowadays is one cause of this want of preparation. The preparatory sketch stage is therefore a very important one; it means finding out the client's ideas and putting them into shape. The plan should receive careful thought; the client ought to be made to understand it as far as he can, even if a rough setting-out on the site is necessary. We are afraid such means are seldom resorted to; the client trusts his architect often more than he is justified in doing. The meddlesome client is, of course, a worry at this preliminary stage. He gives the architect a lot of trouble in forcing his views and requiring illustrations; he generally has an imperfect idea of plan, and is unable to realize those effects due to proportion and arrangement of walls and openings which only an architect can. And his interference is in proportion to his want of knowledge. These, then, are two very opposite types of client; but each has to be met in his own way. The over-trustful client must be carefully treated, and, if possible, instructed; the professional man will be careful not to abuse this trust, as is very often done. The meddlesome client must be firmly treated and made to feel that his adviser is doing his best for him, and that his knowledge of building is a little deeper than his own. Tact and sense are necessary in dealing with each. The client who puts implicit faith in his architect, thereby placing him under a sense of obligation, is more likely to receive greater attention than the employer who is fond of meddling in building matters.

SELECTING DESIGNS.

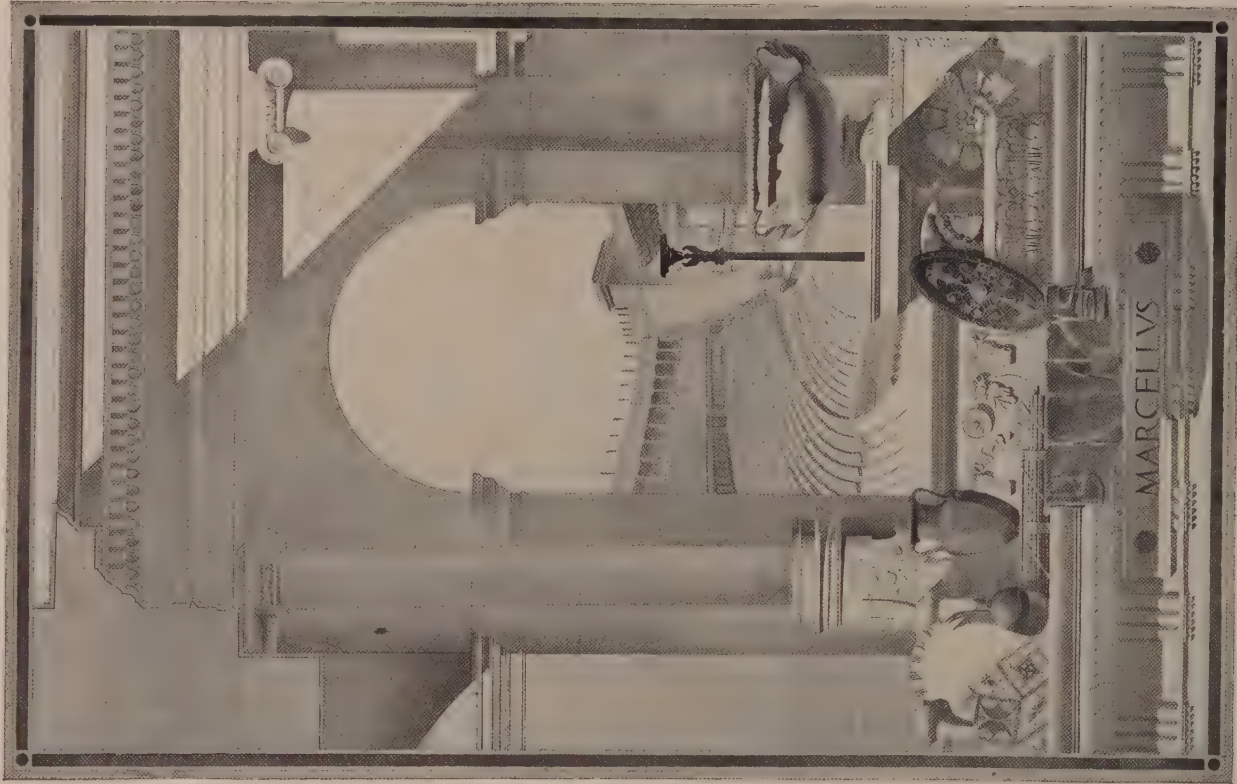
IN the selection of designs for buildings, whether by clients or by promoters of competitions, there is often a strange disregard of the right motive of choice. Most competition contests afford us examples of what we mean. There is, first, the remarkable fatuity in the minds of some men to select a design by a certain person, whether townsman or otherwise, no matter whether the design is good, bad or indifferent. They regard competition as a scramble, having very much the character of a race, in which some particular color or favorite horse is to win at all risks. It is not the real and honest worker, but the particular man or plan that has to be placed first at any cost, and his patron sets himself to do all he can to persuade his friends to vote for the said competitor. It is perhaps the commonest of all motives, though happily restrained by the appointment of a professional expert. At one time most of the competitions

were open to this serious objection of trying to obtain the prize for some favorite. The system was a mere blind of the real intention of selecting the plan of the local architect or of someone known as a popular architect. It was generally conducted on party lines. Very similar and equally unfair to the body of competitors has been the attempt to select a design of a particular style, and when the "battle of styles" waxed hot, promoters and committees often banded themselves together in hostile camps with the avowed object of measuring their strength. Even now we find in large open competitions for public buildings this prejudice very strong. The real merits of plan and design are set on one side, and the *pros* and *cons* of Classic, Renaissance and Gothic are discussed with fervor, as if they were the chief objects of the contest. Though not so questionable or invidious as the former motive of contesting for an individual, as it opened up a larger choice in each of the two classes, it still missed the main object of design, for the partisans of each school were not critical as to plan or real artistic qualities, so long as their favorite style was chosen. Then there is the inducement of cost, which is so strong with certain members of town councils, who appeal to the ratepayers' interest. It is a popular cry which finds many sympathizers both within and without the council-chamber—no doubt a perfectly just and sound motive when not carried to an extreme of parsimony, but one that is so often made the excuse for personal objects or for party or public purposes. A great deal may be said on this ground. The cost of a public building may be a serious matter; it may entail a heavy charge on the rates or on private munificence out of all proportion to the real objects of the building; it may impose a burden on a future generation. On the other hand, we must take care to remember that a cheeseparing economy has often been fatal to the carrying out of a building that has to be used for many generations, and may become a reproach to the community. Nothing is so easy as to set cost before efficiency and good design. Good construction, accommodation and design, especially a thought of future development and extension, are far more essential points to consider in the selection of a design. Undesirable economy may mean poor, flimsy construction that will constantly be calling for repairs, or a reduction of accommodation to the smallest limits which will demand additions before long. The town and its public authorities are blamed for the result, or for the erection of a building that is unworthy of the place. Then there is the faddest, who has a preconception of what he thinks a design should be. He is generally one quite oblivious of the better judgment of an assessor or professional man; he has made up his mind beforehand what the building should be like, and what it should cost, no matter what anyone should say to the contrary. Men of this stamp often are found on town councils and building committees. The idea of competition with them is regarded only as a cheap and expeditious plan of putting the matter into business form; to the ordinary councilman it is like obtaining tenders for paving sets, or coals, or any other commodity—the lowest offer is accepted. The real object of an architectural competition is not grasped—the obtaining the best solution of the problem for a given site, the most skillful design for a building for a certain purpose; instead, the man of one idea or of narrow views has a vague idea that designs can be judged just as well by the lay mind as the professional; that, in fact, the members of the committee have to exercise their opinion irrespective of any consideration of good planning. The very object of architecture is not apprehended when men will fight for a design because its estimate is a little lower, or because it appeals to a preconceived idea in his mind.



PLACED FIRST.

R. Ewald, Washington University, St. Louis.
BEAUX ARTS COMPETITION.



PLACED SECOND.

CLASS B, A FRONTISPIECE.
J. Roth, Washington University, St. Louis.

The Society of Beaux Arts Architects

INCORPORATED 1894.

S. B. P. TROWBRIDGE,
President.

WHITNEY WARREN,
Vice-President.

A. A. STOUGHTON,
96 5th Ave.,
Secretary.



JOSEPH H. HUNT,
Treasurer.

LLOYD WARREN,
3 E. 33d St.
Chairman Committee on
Education.

REPORT OF JUDGMENT HELD MARCH 30, 1904, N. Y. CITY.
Jurors present—Messrs. C. B. Aldrich, Howard Greenley, R. A. Walker,
T. M. Newton, A. W. Lord, Joseph McGuire, Henry Hornbostel, Donn
Barber, Lloyd Warren.

CLASS A—PLAN PROBLEM.

THE DECORATION OF A STATE DINING-ROOM.

Licht, George A.	New York	Atelier Freedlander	I Mention
Luckhurst, C. A.	New York	Atelier Perkins	I Mention
Steckler, B.	New York	Atelier Hornbostel	I Mention
Harris, A. L.	Washington	Atelier Pietsch	I Mention

CLASS A—ESQUISSE-ESQUISSE. A TRIUMPHAL ARCH OF TRELLIS.

Licht, George A.	New York	Atelier Freedlander	I Mention
--------------------------	----------	---------------------	-----------

CLASS B—PLAN PROBLEM. A ROSTRAL COLUMN.

Adams, J. R.	New York	Atelier Greenley	I Mention
Betelle, J. O.	New York	Atelier Donn Barber	II Mention
Brazer, C. W.	New York	Atelier Perkins	II Mention
Foley, J. J.	New York	Atelier Donn Barber	II Mention
Hammond, F. P.	New York	Atelier Donn Barber	I Mention
Holland, Julian	New York	Atelier Hornbostel	II Mention
How, K. G.	New York	Atelier Hornbostel	II Mention
McGowan, J. C.	New York	Atelier Donn Barber	II Mention
Paddon, H. E.	New York	Atelier Y. M. C. A.	II Mention
Webb, G. B.	New York	Atelier Hornbostel	II Mention
Wieder, Samuel	New York	Atelier Hornbostel	II Mention
Bisseger, J. J.	Washington	Atelier Pietsch	II Mention
Noll, W. G.	Washington	Atelier Pietsch	II Mention
Dillard, F. G.	St. Louis	Atelier Wash't'n Univ.	II Mention
Kolb, E. J.	St. Louis	Atelier Wash't'n Univ.	I Mention

CLASS B—ORDER PROBLEM. A FRONTISPIECE.

Beardsley, L. S.	New York	Atelier Hornbostel	Mention
Bruno, T. A.	New York	Atelier Donn Barber	Mention
DeMari, Walter	New York	Atelier Hornbostel	Mention
DeWitt, Gerard	New York	Atelier Donn Barber	Mention
Elliott, M. L.	New York		Mention
Feirer, Frederick	New York	Atelier Hornbostel	Mention
Gissing, H. J.	New York		Mention
Hackett, F. P.	New York	Atelier Perkins	Mention
Kaiser, Fred	New York	Atelier Donn Barber	Mention
Lawson, Harold	New York	Atelier Ewing & Chappell	Mention
Lebeis, E. H.	New York	Atelier Donn Barber	III Mention
McKinney, E. B.	New York	Atelier Hornbostel	Mention
Placek, Henry	New York	Atelier Perkins	Mention
Stickel, Gottlieb	New York	Atelier Perkins	Mention
Varian, L. E.	New York	Atelier Donn Barber	Mention
Waterbury, H. S.	New York		Mention
Beresford, R. F.	Washington	Atelier Pietsch	IV Mention
Stimson, J. S.	Washington	Atelier Pietsch	Mention
Vorse, N. T.	Washington	Atelier Pietsch	Mention
Glossop, W. E.	Philadelphia	Atelier Davis	Mention
Raiguel, W. O.	Philadelphia	Atelier Davis	Mention
Temple, T. B.	Philadelphia	Atelier Davis	Mention
Yardley, E. H.	Philadelphia	Atelier Davis	Mention
Carpenter, K. E.	Providence	Atelier Homer	Mention
Ewald, Raymond	St. Louis	Atelier Washington Univ.	I Mention
Roth, J.	St. Louis	Atelier Washington Univ.	II Mention
Bulman, F. D.	Boston	Atelier Lois L. Howe	Mention

CLASS B.—EQUISSE-EQUISSE. A GROUP OF FARM BUILDINGS.

Arnemann, Edward	New York	Atelier Hornbostel	II Mention
Brazer, C. W.	New York	Atelier Perkins	II Mention
Lebeis, E. H.	New York	Atelier Barber	II Mention
Wendehack, C. C.	New York	Atelier Y. M. C. A.	II Mention
Wynkoop, John	New York	Atelier Barber	II Mention
Poggi, E. H.	Philadelphia	Atelier Davis	II Mention

CLASS A AND B—ARCHEOLOGY.

A MURAL TOMB IN THE VENETIAN BAROCCO STYLE.

Licht, George A.	New York	Atelier Freedlander	Hors Concours
Bisseger, J. J.	Washington	Atelier Pietsch	Hors Concours

THE WARREN PRIZE COMPETITION.

AN ESTABLISHMENT FOR THE MANUFACTURE OF EXPLOSIVES.

Holland, Julian	New York	Atelier Hornbostel	1st Prize
Powell, W. R.	New York	Atelier Hornbostel	Hors Concours (ineligible)
Walker, J. E.	New York	Atelier Hornbostel	2d Prize
Wynkoop, John	New York	Atelier Barber	Hors Concours (ineligible)
Hammond, C. K.	Chicago	Atelier Holden	Hors Concours (ineligible)

LLOYD WARREN,
Chairman Committee on Education.

CLASS B—ORDER PROBLEM.

A FRONTISPIECE.

This shall consist of drawings of classic fragments, and details of sculpture, of mosaic, or of metal work, all composed so as to form a frontispiece. Among these drawings there shall be a representation at a convenient scale of one of the classic orders, with a detail of its base, capital and entablature at as large a scale as can be placed on a double elephant sheet. Date of rendu, March 28th.

For the esquisse indicate the general composition of the sheet at $\frac{1}{10}$ scale. The esquisse must be in ink.

LLOYD WARREN,
Chairman Committee on Education.

THE ARCHITECTURAL LEAGUE OF NEW YORK.

ARNOLD W. BRUNNER,
President.

KARL BITTER,
1st Vice-President.

FRANK V. DU MOND,
2nd Vice-President.



215 West Fifty-seventh
Street.

FRANK E. WALLIS,
Secretary.

EDW. PEARCE CASEY,
Treasurer.

AT the monthly meeting, held May 3rd, the annual election of officers took place:

<i>President:</i>	<i>Executive Committee,</i>
ARNOLD W. BRUNNER.	<i>Class 1907:</i>
<i>1st Vice-President:</i>	GEORGE W. BRECK,
KARL BITTER.	HENRY HORNBOSTEL,
<i>2nd Vice-President:</i>	D. EVERETT WAID.
FRANK VINCENT DU MOND.	<i>Delegate to Fine Arts</i>
<i>Alternate:</i>	<i>Federation:</i>
J. WILLIAM FOSDICK.	H. K. BUSH-BROWN.

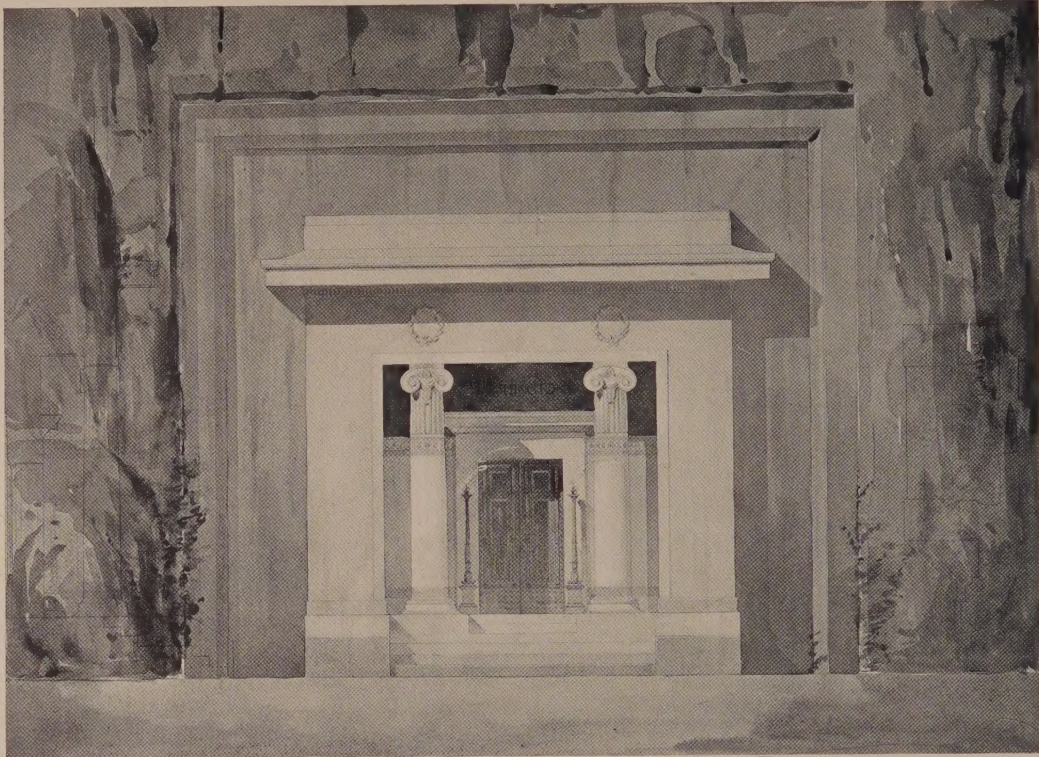
During the meeting there was considerable discussion on constitutional amendments.

INSTRUCTIONS TO ARCHITECTS.

S. H. ADAMS.

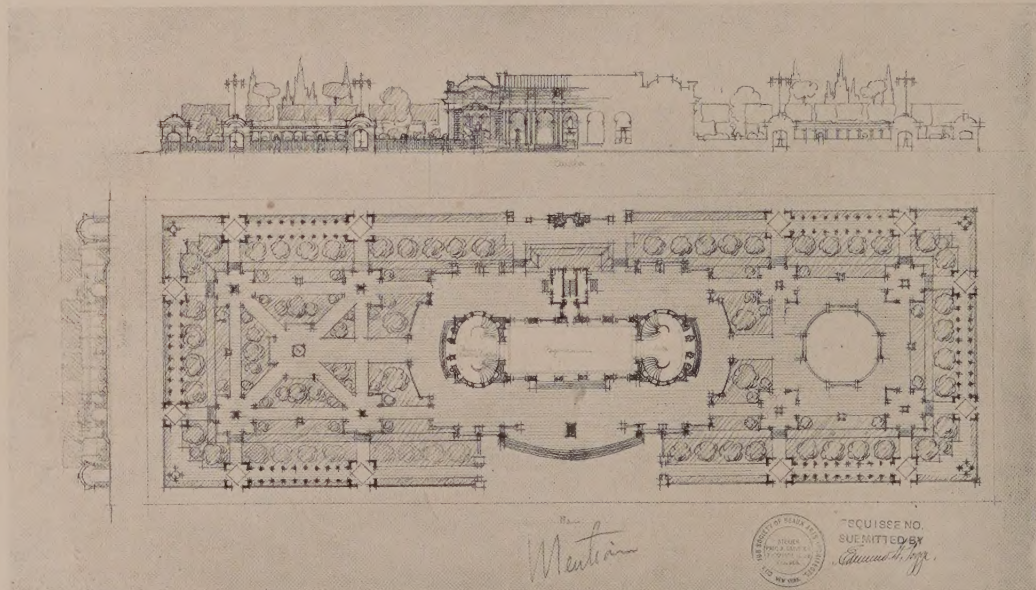
HOW far an architect is justified in departing from the instructions of his client is a question that can only be answered by considering another question: Whether the instructions are the best or the most reasonable in the circumstances? A professional man is engaged for a special purpose—to design a building which will meet the requirements and satisfy the client; he is not engaged to comply with conditions which are doubtful, or that the client could not accept. That is to say, if the client asked for requirements that were unreasonable, the architect would certainly be to blame if he designed a building to meet such requirements, knowing they were undesirable. In short, no professional man would be bound, legally or morally, to comply with

(Continued page 79.)



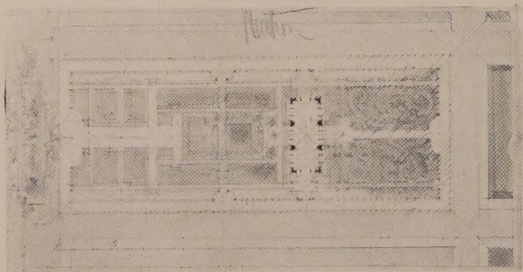
MENTION, PLACED I.

Raymond Ewald, Atelier Mann-Spierung.



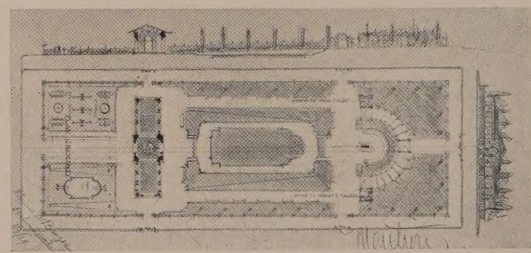
II. MENTION.

E. H. Poggi, Atelier Davis



II. MENTION.

I. R. Adams, Atelier Greenley.



II. MENTION.

C. W. Brazier, Atelier Perkins.

BEAUX ARTS COMPETITIONS.

(Continued from page 77.)

instructions which he knew would be unsatisfactory and cause his client injury; he is employed to bring his knowledge and experience to bear upon the problem for his client's benefit, or otherwise his employment would be useless. If we accept this position or principle as the right one, it follows that a professional man has a discretionary power open to him to depart from his client's "instructions" when he thinks it necessary. But there are two kinds of instructions: those which furnish simply facts and data, which a client would give to his legal adviser, and "instructions" which lay down a course of action or set forth the requirements of a plan, such as those which are given to the architect or competitor before he proceeds to make a design. It will be seen the two kinds of "instruction" are very different—one merely furnishes the necessary particulars, the other suggests a plan or a scheme in certain particulars. It sets forth the accommodation required, the dimensions of rooms, their position, they define positions for certain rooms and entrances, etc. To some extent, instructions in the latter sense are dictatorial or arbitrary and appear to be undesirable. A medical practitioner or lawyer or engineer would not tolerate such instruction in his professional procedure. A painter or sculptor or any other artist would consider it a gratuitous insult to be instructed in his work. The architect stands in another category. He is not expected to know every business or trade or the habits of his client, and before he can prepare a plan he must learn certain things; he must have certain data as to dimensions and accommodation furnished; his art is one in which the imaginative faculties are not paramount; he has to consider utility and actual requirements, and so to a certain extent is restricted. Before he can make a design for a building he has to listen to his client's wants and tastes or business requirements, and the more thoroughly he can enter into his client's wishes, habits and mental surroundings the more successful is he in fulfilling his task. It is not every one who can throw himself heart and soul into the wants of a client, and it is not the letter of the instructions so much as their spirit he

has to master. The architect may know better than his client what he really wants and how best to accomplish the work, and it is just this inner meaning which is obscured by instructions. The professional man has to try and master the real meaning and intention of his employer, to do which he must be master of the problem set before him. A formal set of instructions, such as those drawn up by a committee for competing architects and probably interpreted by an official before they are printed, is often a very loose and incoherent document. It is vague in essential points and leaves much to the imagination, or, on the other hand, it may be drawn up in so narrow and rigid a manner that it does not give any scope to the competitor to exercise his own discretion. It may, for instance, define certain requirements and give a schedule of accommodation in superficial feet or dimensions which cannot be complied with without the sacrifice of some other condition—for instance, lighting area. At the same time it may tie the competitor down to a certain cost which may render the scheme impracticable. Several competition conditions we have lately seen have rendered it almost impossible for the competitor to comply with them. Either the accommodation required is larger than can be provided for the cost prescribed, or there is a condition to provide rooms on one floor which is not possible. The competitor is placed in a dilemma: he has to reduce the area of a room or department, or put it on another floor, by which he places himself outside the terms of the competition. The hard-and-fast set of conditions is unfair to those who have something better to offer but are afraid to incur the risk of being rejected. It is equally unjust to those who have been bold enough to exercise their discretion in showing a better way. There is an intermediate class of conditions, those which have been carefully considered and discussed, or which have been drawn up with the assistance of the assessor. No excuse can be offered for non-compliance or for any eccentricity of treatment. While it is obligatory for a competitor to use his "own" judgment in interpreting a vague and insufficient set of instructions; and to adhere closely to the terms of a rigid and hard-and-fast set; in

THE Private Branch Exchange System of supplying TELEPHONE SERVICE is particularly adapted to the requirements of LARGE HOTELS and APARTMENT HOUSES.

By means of a Private Branch Exchange the general telephone service, local, suburban and long distance, is available in every room and apartment. A complete interior service is also supplied, adding largely to the efficiency and decreasing the cost of the hotel service proper. No modern Hotel or Apartment House should lack a

Private Branch Telephone Exchange.

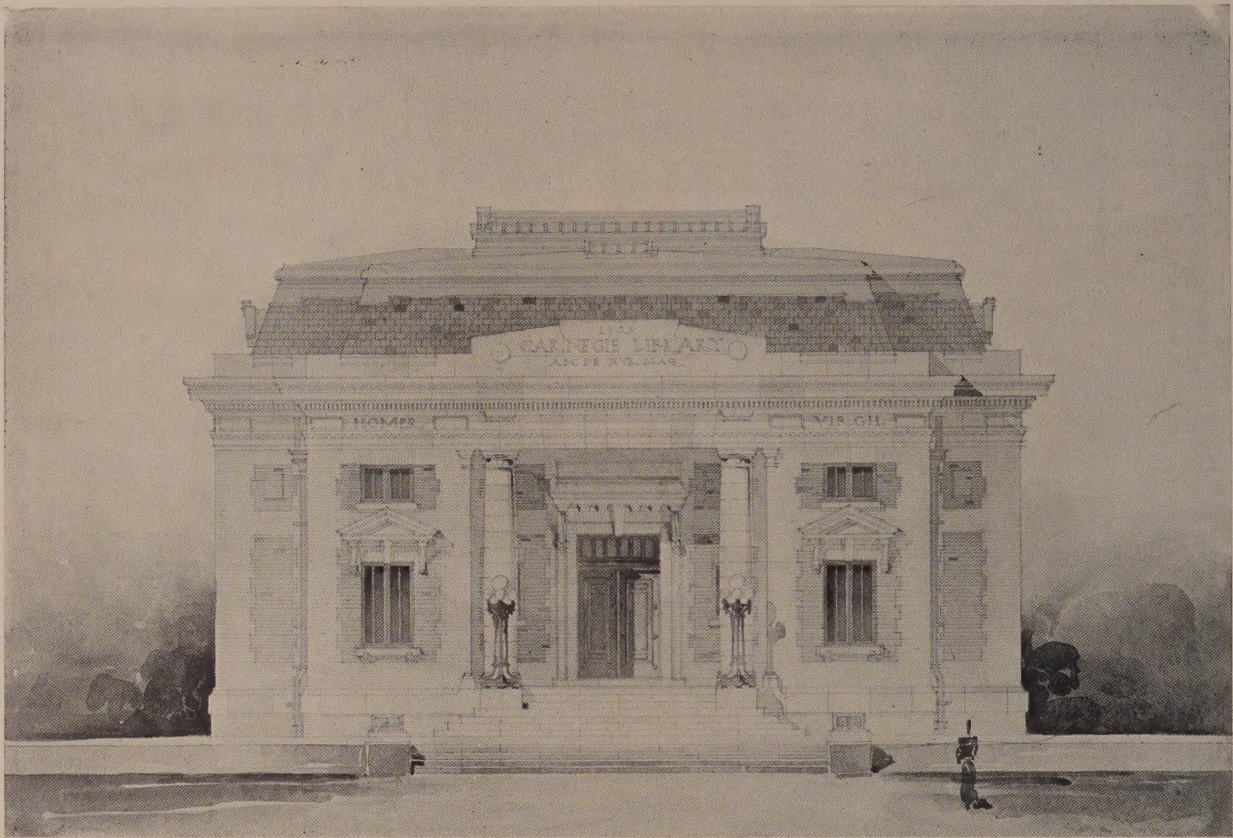
Full information on request at any of the Contract Offices:

15 Dey St.

111 West 38th St.

220 West 124th St.

NEW YORK TELEPHONE CO.



LIBRARY, NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN.

J. H. Freedlander, Architect.

the latter case he is conscientiously bound to comply with the meaning and spirit of the conditions. Any architect on the very threshold of his design can perceive the reasonableness of the provisions, and he is at liberty to ask any question which may arise in his mind as to any point that he cannot quite understand. A reasonable and well-drawn set of instructions will leave some points to the discretion of the competitor: it will not be too precise in its terms; it will not say that every dimension given is to be rigidly followed; but will make the schedule as far as possible approximate. It will allow the competitors the liberty to modify any arrangement if they deem it necessary, and to adopt a style of architecture suit-

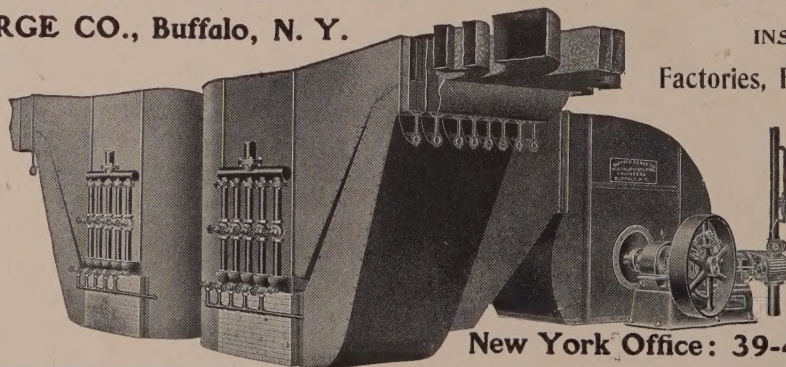
able. In both private commissions and public competitions the client or promoters look to the architect to design something which they are not in a position to do for themselves; in either case he has to use his professional skill and discretion in interpreting the conditions, not simply as a mechanical draughtsman to prepare designs according to a prescription. This latter view of the profession is, however, overlooked. The ordinary employer is apt to regard the architect's function as a merely mechanical one, the output of a number of drawings in accordance with instructions, though at the same time he is held responsible for the result.

BUFFALO FAN SYSTEM OF HEATING AND VENTILATING

BUFFALO FORGE CO., Buffalo, N. Y.

Temperature
and Humidity
Under Absolute
Control

WRITE FOR
LATEST CATALOGUE



INSTALLED IN
Factories, Foundries, Libraries,
Theatres, Schools,
Churches, and
All Classes
OF
Public Buildings

New York Office: 39-41 Cortlandt St.